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Mesnard adds no note of explanation indicates that he did not know that the change had been made. Probably a type-setter substituted the word *trois* because his eye fell upon the following *rois*, which so closely resembles it.

Fortunately Mesnard has not led many editors into error. Among the few editions in which the mistake occurs is that of *Tous les chefs-d'œuvre de la littérature française*. I am glad to find that our college texts edited by F. M. Warren and B. W. Wells have retained the correct reading, *vingt rois*.

H. CARRINGTON LANCASTER.

Amherst College.

BRIEF MENTION

Among the last books to appear before the outbreak of the war was *le Roman de Renard* (Paris, Champion, 574 pp.). The beginnings of this remarkable study by Mr. Lucien Foulet date back a number of years, a fact which renders the more noteworthy the resemblance of its main thesis to Mr. Bédier's "il faut étudier les chansons de geste d'après ce que nous savons du onzième siècle": Mr. Foulet would have us add a parallel dictum for the *Renard*, and makes an analysis of the group of Renard poems in their setting of the end of the twelfth and the beginning of the thirteenth century which is remarkable not alone for its thoroughness but for the comprehensiveness of the results obtained. Beginning with an examination of the internal evidence contained in the various "branches" of the *Renard*, the author finds multiple indications of their relative and their absolute chronology, and believes that he can locate them in correct order between 1170 and 1210. In Branch II plus Branch V^a he sees the original French poem of the series, the first specimen of the "heroi-comic epic" and a concave mirror of the aristocratic society of the times. The theme was ready to hand in the beast stories of a clerical Latin work, the *Ysengrimus*, but the epic character it takes is a stroke of the author's genius. Br. II-V^a forms a unified poem, in which Mr. Foulet sees a satirical touch: Noble the Lion is Louis VII; Musard the Camel is the papal legate Pietro di Pavia. The marked success of this poem resulted in a series of imitations, adaptations, or continuations that

constitute the Renard cycle. Various sources, as was natural, were utilized in the series: *Ysengrimus*, fables, sermons, clerical stories, every-day life, and what not, but the whole hypothetical framework of a lost antecedent Renard cycle vanishes. Br. II-V^a is the first French work on the subject, and is derived from the *Ysengrimus*, itself a clerical adaptation of the Æsopic fables; the *Reinhart Fuchs* is an imitation of the earlier Renard branches; direct evidences of a medieval fox-and-wolf folklore are absent; modern folklore is the creature and not the creator of the immensely popular and widely imitated Renard cycle. The conscientious fullness of treatment and the judicial attitude of the author are striking. It is interesting to note how he recognizes where his argument or his hypothesis fails to reach the almost universal high average of solidity and himself makes in such cases the proper qualifications. In one instance he has perhaps let his personal conviction find expression in over-positive terms: his definite attribution of the first French poem (Br. II-V^a) to Pierre de Saint-Cloud, along with the conclusion that its original title was *Renard et Isegrin*, is based on evidence that constitutes a reasonable presumption rather than a definite proof. Again, while it is not unnatural, in the light of the mention of the *Tristan* in the prologue of Br. II, to consider with Mr. Foulet the insertion of the adultery motif a reminiscence of the Yseut-Tristan-Marc situation, such a conclusion is not inevitable. It is a merry rogue that the author of the branch is depicting, a rogue from whom the sympathies of the auditor must not be harshly alienated, and this is sufficient to account for a softening of the rape of Hersent by the introduction of an antecedent acquiescence. But these are mere questions of detail. The book is stimulating, interesting, and convincing, and next to the *Légendes épiques* the most important contribution in recent years to the study of Old French literature.

The publishers of Storm's *Collected Works* have recently added a supplementary volume to the eight volumes issued some years ago (Theodor Storm, *Spukgeschichten und andere Nachträge zu seinen Werken*, Sämtliche Werke, Bd. 9, Braunschweig u. Berlin, Westermann, 1913). The main title "Spukgeschichten," which has superseded Storm's own "Am Kamin," seems meretricious, and was probably intended as a bait for the general public. Under

this heading there are united, in the form of a "Rahmenerzählung," eight pen-and-ink sketches covering some thirty pages. Published in 1862, in a now forgotten "Modezeitung," they were omitted from the first *Collected Works* solely on account of the author's inability to get hold of the back numbers of this journal. While the narrative element in these eight tales of mystery (in no case is a solution attempted) is rather slight, the setting of the "Rahmenerzählung" is most charming. The remaining "Nachträge" consist of *Kritische Aufsätze* (pp. 35-71), *Vorreden und Einleitungen* (pp. 75-97), *Kulturhistorische Skizzen* (pp. 101-134), and *Nachgelassene Blätter* (pp. 137-146). The *Kritische Aufsätze*, dating from the years 1854-55, were originally contributed to Eggers' *Literatur-Blatt*. They are important not only for the literary history of the time but on account of their presentation of Storm's theory of the lyric at the hand of illustrative material. The reviews dealing with Klaus Groth and Fontane are of especial interest. The Notes of Fritz Böhme, the editor of the volume, permit a complete survey of the material treated by the poet-reviewer.

The *Vorreden und Einleitungen* have in part been less inaccessible and are also of less consequence. Of permanent value are the editor's Notes giving the tables of contents of the *Deutsche Liebeslieder* and the *Hausbruch aus deutschen Dichtern*. Of the latter all the four editions are taken into account. The *Kulturhistorische Skizzen* are in the manner of Freytag's *Bilder aus der deutschen Vergangenheit*. Originally published in Westermann's *Monatshefte*, they appear to be material that was excluded from Volumes III and IV of the *Sämtliche Werke* (III, 184-191 = *Monatshefte* XXXI, 78-81; and IV, 3-34 = *Monatshefte* XXXI, 81-94) because of its non-belletristic character. The *Nachgelassene Blätter* represent the fragmentary beginnings of an autobiography.

The value of the volume is greatly enhanced by the editor's Notes, which give this supplementary volume a character that the previous volumes cannot lay claim to.—If the editor has not been able (p. 161) to find in Goethe the statement "der Dichter müsse sich den Stoff durch die Zeit erst in eine gewisse Form rücken lassen, ehe er an die Behandlung desselben gehe," the explanation is doubtless that Storm is here confusing Schiller with Goethe. The passage in question is found in Schiller's review of Bürger's *Gedichte* (Säkular-Ausgabe XVI, 239). A complete *Register*, covering

both the original text and the editor's Notes concludes the volume. To the list of the three misprints consisting of misspelled proper names should be added a more serious one to be found on page 71, where in Fontane's ballad "James Monmouth" *geben* is printed for *gegeben*.

The recent work by Professor Arthur Livingston: *La Vita Veneziana nelle Opere di Gian Francesco Busenello* (Venezia, Callegari, 1913) follows his critical edition of the *Sonetti Morali ed Amadori di G. F. B.* (Venezia, Fabris, 1911) and a number of monographs concerned with this poet and his times. Busenello is not a poet of the first rank, as the author tells us plainly, but he is typical of his time and nation, and the high esteem in which he was held by his contemporaries,—amply attested in the first chapter of this work,—is sufficient reason for recommending his acquaintance to all students of Venetian life of this period. The work of reconstructing the life of the poet from fragmentary information of varying authority has been skilfully and conscientiously done, and so has that of extracting from his writings a correct and complete impression of his character and ideas, and of his relations with contemporaries. The author has had a particularly keen eye for everything in his poet's works which contributes to our knowledge of Venetian life of the time. He has evidently been fascinated himself by the garish spectacle of the great state in its decay, and the reader cannot but sympathize. Busenello, whose share in the life of his city was as great as that of an individual could be, who was neither a reformer nor a reactionary; whose philosophy was shallow but whose observation was acute, is a writer admirably suited to represent the ideas of his time. His writings in Tuscan illustrate the faults of the seventeenth-century learned; those in dialect,—which are of course far more interesting,—show the tastes of a man no better than his educated fellow-citizens. The satires, which are ineffective because hardly ever inspired by righteous indignation, are full of information, because they are written by one who saw all the degeneracy of his people, understood the meaning of it all, and liked most of it. Busenello was wordy, and this book abounds in citations—many of them long—the text of which is admittedly not definitive owing to the untrustworthy condition of the mss. and editions. The aim of the author is to give as

complete a portrait of the poet as possible, and especially not to omit anything of value to the student. The latter will not be ungrateful, for Busenello was almost unknown before Mr. Livingston directed his attention to him. The bibliography of the subject here given us is a welcome addition to the tools of the workshop.

J. E. S.

Revista de Filología Española. Director: Ramón Menéndez Pidal. Tomo I, cuaderno 1, abril-junio, 1914 (*Madrid*: Junta para la ampliación de estudios, Centro de estudios históricos, 8vo., 148 pp.). This new quarterly review marks an epoch in the study of Spanish philology in Spain. Two solid original articles, *El original árabe de la "Disputa del asno" contra Fr. Anselmo Turmeda*, by Miguel Asín, and the critical edition of the Old Spanish poem *Elena y María* (with complete facsimiles of the ms.) by R. Menéndez Pidal, make a firm foundation for the number. A. Castro's review of Hanssen's *Gramática Histórica* and Solalinde's review of Schevill's *Ovid and the Renaissance in Spain*, are truly analytical in contrast to the complimentary book notices so prevalent in Spanish journals. An appreciative brief mention of Solalinde's *Sacrificio de la Misa* completes the review section. A distinctive feature of the *Revista* is the classified bibliography (General, Language and Literature), which includes not only books but articles and book reviews. This section offers by far the best current bibliography of Spanish philology and allied subjects. In short, to judge from the initial number, the *Revista* is to take high rank among the Romance journals.

Foerster's promised glossary to the whole of Chrétien's writings has appeared as the twenty-first volume of the *Romanische Bibliothek* (*Kristian von Troyes: Wörterbuch zu seinen sämtlichen Werken*, unter Mitarbeit von H. Breuer. Halle, 1914. xxi + 237 [Introduction] + 281 pp.). The extensive introduction sums up the doctrine of the scholar who has employed the larger part of a lifetime in the study of the great medieval author. While in many instances the discussion is a repetition or an adaptation of Mr. Foerster's earlier expositions, it is of distinct advantage to have his final synthesis correlating the whole, filling in the gaps, and presenting in orderly sequence adequate material regarding the life, works, language, and style of Chrétien. Whether ac-

cepting or qualifying the thesis which Mr. Foerster has so long and so vigorously defended, all will welcome this effort to give finality to his demonstration of the national character of the Arthurian poetry and inspiration. The largest amount of new material is to be found in the seventy-eight pages devoted to the Graal. It is sincerely to be hoped that present events will not prevent the realization of Mr. Foerster's promise to round out his edition by the publication of Chrétien's *Graal* with the aid of the manuscript material which has been turned over to him by Mr. Baist.

The vocabulary itself aims to be a complete list, with full references for rare words and representative citations for all others. Foerster naturally includes the *Guillaume d'Angleterre*. He rejects *Philomena* and bases the *Perceval* vocabulary on manuscripts M and C. Etymologies are included. Mr. Breuer had a large part in the preparation of the list, but Mr. Foerster assumes full responsibility for all it contains. The test of use will determine what further additions need be made to the errata listed on pp. xviii-xxi. It will add to the convenience of handling the introduction and the glossary if they be bound separately, and the independent pagination facilitates this. The utility of this glossary is not limited to its use in the study of the author. Chrétien's works are of such substantial length and his vocabulary is so considerable that the list constitutes a valuable complement to our dictionaries. The two parts of the book are an important accession to the literature of the subject, and when he shall have added the *Perceval* to the other editions, this indefatigable investigator can turn to the further labors he has in mind with the satisfaction of knowing that he has furnished the most substantial body of standardized text and critical apparatus that exists for a homogeneous section of Old French literature.

A new edition of Mr. Richard T. Holbrook's English translation of the *Patelin* has recently been issued by the W. H. Baker Company (Boston, 1914). The introduction and notes to the first edition have been revised, and the text has been carefully reviewed, with many resulting changes of phraseology. While the book does not lay claim to be more than a popular edition intended primarily for stage use, its interesting and scholarly commentary makes it of value also to specialists and an excellent introduction to the study of the *Patelin*.